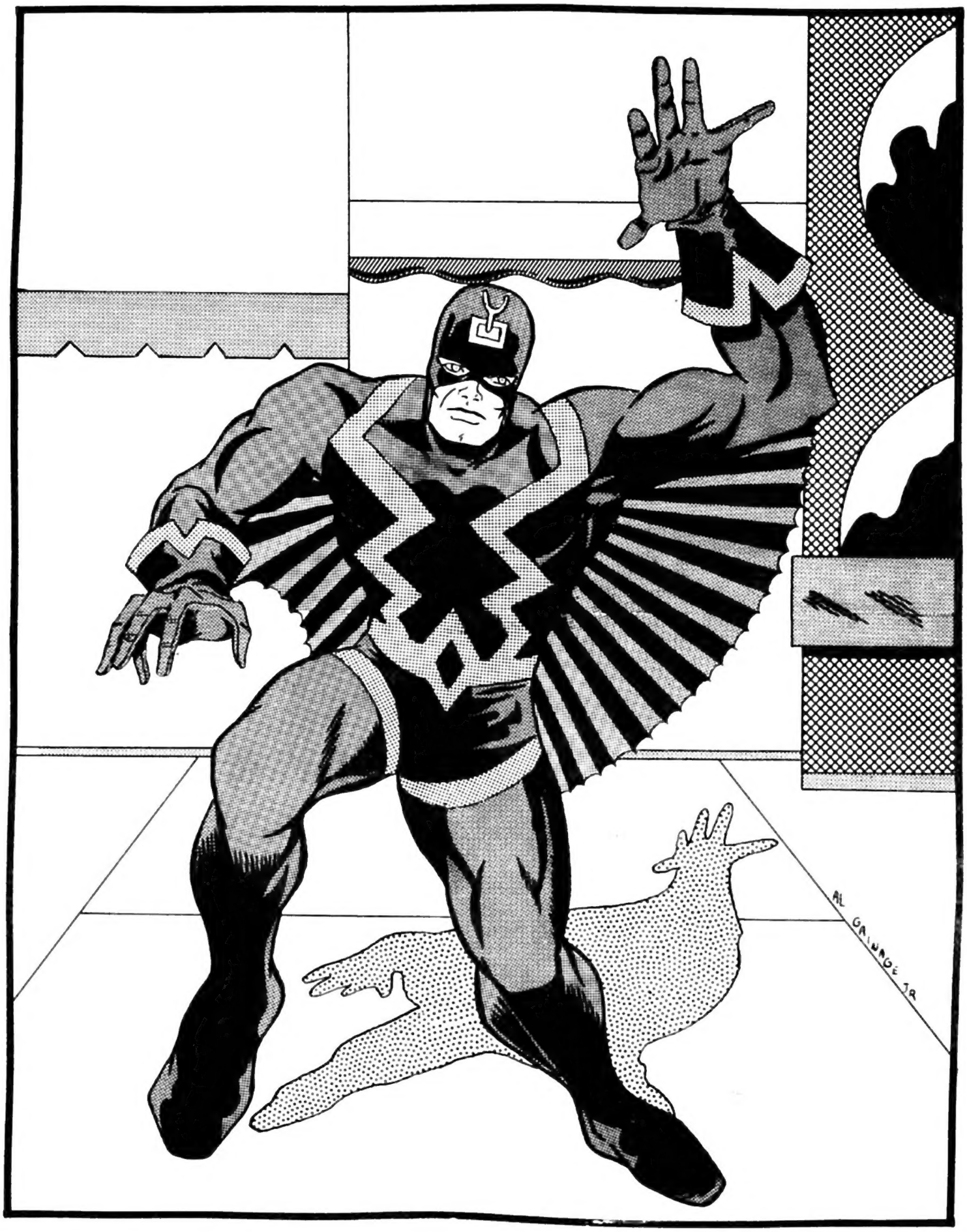
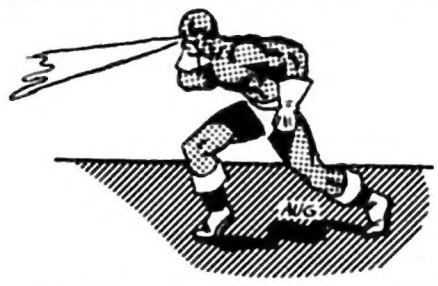
# FANTASTIC FANZINE




Number 6*7 60¢ to members

7263 Evanston Rd; Springfield, Virginia 22150

# CLUB MEMO'S



THE FANTASTIC FANZINE

# 6*7 APRIL-MAY

60¢

Well, this is it; the zine I've been talking about and that you've (hopefully) been waiting for.

A few comments about this issue, its price and its number of pages are in order!

The price, I know is a little out of the ordinary for the usual offset Marvelzine, but it was unavoidable. This issue was planned to have 20 pages, but because of monetary difficulties (explained in the last ish) we just couldn't make it. We are, however just pulling ourselves out of this depression and by next issue, we hope to have enough money in the treasury to have AT LEAST 8 pages.(for 30¢) We hope you saw our ad in Rocket Blast and Comic-Colletor # 63. We thought it was one of the best full page spreads in that issue.

To settle on the "money problem of the issue": Since it would be too confusing to list the membership fee, and non-membership fee etc. in our ad(s) in various fanzines, we made this issue 60¢ to non-members and members. For all you new fans, (we, with this issue, are starting to send out at least 50 free iss-ues to potential members) please send in 30¢ for the admission fee and 30¢ for the next iss-ue. (subs are appreciated: 5 issues for $1.50) We hope you enjoy the illoe done by Jim Steranko at the bottom of the page. It was originaly sent to us as a Christmas Card.

We have another little problem concerning the date of distribution of this ish. Many new subscribers are getting the "non-current" FF issues and are quoting the prices out of those back issues, not out of the current issues. This provides a problem since our prices are always changing for back issues. As a result of these frequent "mix-ups", we'll post a date of when our next issue will be out and if it's past that date...you know that you've got an old issue.

Next issue will be out no later than:

JULY 1st.

++++++++++ ++++++++++++++++ ++++++++++

We hope you like our new name("CLUB MEMO'S) for the Club News page. We think it's one of the better names in fandom.

We are planning on putting a full page ad in EVERY Rocket Blast & Comicolector advertising each issue of the FF.For that and various other reasons we have gone bi-monthly. Be here next ish, won't you!

Please send all comments and letters to the letters page to:

Gary Groth
7263 Evanston Road
Springfield, Va.
22150.

PEACE MISTER

# THE SEARCH

by Robert Kowalski

## Prologue

The Time: 1965
The Place: A desolate mountain road
The Event: An automobile accident which will lead to "The Birth Of A Hero!"

The early morning stillness is shattered by the sound of screaming tires as a speeding car overshoots a turn and hurtles thru a flimsy guardrail into the depths below. It bursts into flames on impact, sending bits of wreckage flying in all directions. It is not until the following morning that the wreckage is spotted and the accident reported! By that afternoon, the state police place a call to Dr. David Bryant at his private lab on the out - skirts of Empire City. As he replaces the receiver, the full impact of the officers words hits him:

"The body was burned beyond recognition, but the cars registration was in the name of James Bryant. Unless he appears and proves otherwise, we'll have to assume that the body is that of your brother. I understand that he was your twin. Please accept our condolences!"

"So," muses the young research scientist, "The two-bit hood finally bought it. I should be thankful that the black sheep of the family is gone, but he was all the family I had!"

At the subsequent inquest, it is revealed that the car had been tampered with in such a way that the driver would loose control at a certain speed. The case is judged a homocide, and is turned over to the Centerline police since it happened in their jurisdiction. Their investigation leads nowhere and, in Spring of '66, it is forgotten with the appearance of CRIMEMASTER! This mysterious underworld figure means to revive organized crime in Centerline, Birdman and Sparrow having smashed the previ - ous attempt. With the police off the case,Dave Bryant decides to track down his brothers killers himself. Thus is born the billy-club wiel -ding hero known as CRIMSMASHER!!

THE BEGINNING

## Chapter 1

When his twin brother is reported killed in an auto accident and it is learned that the car had been tampered with, Dr. David Bryant becomes the billy-club wielding hero known as CRIMESMASHER to carry on where the police investigation left off. That was in 1966. The Search for his brothers killers is still the motivating force behind his campaign to smash crime wherever and whenever he finds it!
The Time: 1968
The Place: One of the many criminal cells in Centerline.
The Event: The capture of another group of CRIMESMASHERS men by Dr. Bryant in his crimefighting role.

While the police are occupied taking the crooks in tow, CRIMESMASHER goes thru the gang files. His eyes alight on one folder labeled "James Bryant" and, his heart beating excitedly, slips away before the police can question him. Changing to his civilian identity, he returns to the room he rents in town to add to the effectiveness of his one-man crusade against CRIMEMASTERS army. Locking the door behind him, the young research scientist reads the file on his brother, that he "borrored" from the criminal cell.

"So that's it! The syndicate had a contract out on Jim! The case was closed soon after his "accident" which seems to indicate that CRIMEMASTER had a hand in his death. This is the first solid lead I've had in over a year. I can't afford to pass it up.Funny,I originally began my crusade against CRIME-MASTER because it was his appearance on the Centerline crime scene that caused the police to shelve the investigation into my brothers death. And now it appears he's the very person I've been looking for. Now more than ever his threat must be eliminated, but I can't do it alone. I must find someone to share my fight! The question is: WHO?"

His eyes skim over the front page of the morning paper as he dwells on his problem and are drawn to an item in the contents box: "SIX MONTHS A FUGITIVE!" by James Peters, "the true story of a mans flight from justice, begins today on the feature page!"

"Of course, who better to help me bring a murderer to justice than a man who had to find a murderer in order to clear himself of the crime. If I remember correctly, Peters inherited a fortune from a rich relative while yet a fugitive. When he was cleared, he moved into his relatives mansion here in Centerline! He's quite a celeberty, so it shouldn't be too difficult to locate him!"

Arriving at Carter House, he finds that the millionaire is out. Not to be thwarted,Dr. Bryant slips past the servants and enters the house through an open study window. Sensing trouble, he seeks cover behind a large, oaken desk in the center of the room. No sooner is he out of sight than a section of the wall opposite swings inward and a cowled figure emerges. Removing his headgear, the business - suited man is startled to see David Bryant step out from his place of concealment. A gleam of recognition appears in his eyes and the young crimefighter addresses his host:

-CONTINUED ON PAGE 12-

# AN INTERVIEW WITH BARRY SMITH

Editors note: Around January 15th, we sent Barry Smith, Marvel's newest pencilling wonder an interview via Marvel Comics Group. Due to the long delay it took to forward it to his address in England, we just recieved it on March 15! We must give special thanks to Mr. Smith for sending this interview back to us on almost the same day he recieved it!! That's it for the introduction. The very first interview with Barry Smith awaits you, so atart reading.....!

FF: Could you give us a brief biography of yourself?
Mr. Smith: Well, man, I would write you a brief biography, but honestly I'd have nothing interesting to tell ya. (I'm sitting here in the dark actually. I can't be bother-ed, getting up and switching the light on, that's why the first sentence to your question was typed in red, I can't even see what I'm typing!) Tell ya what, in about ten years time, when I've experienced something worth telling you, I'll do as you ask, O.K.? Really I'm not trying to get out of it, just well, as I said, I haven't that much history to biog.
F.F.: Who do you think inks your art the best? Why?
Mr. Smith: I just couldn't say, I'm just too picky. If I see one line outta place, I start moaning to Sol or Stan. Joe Sinnott and Frank Giacioa are the best inkers in the biz.
FF: Could you tell us what strips you will do in the future?
Mr. Smith: By the time this get's published the future will be yesteryear. I never know what I'm gonna do next, and as you've probably noticed I don't stay on one particular strip for to long. At the moment, I've just waved goodbye to the Avengers and am taking a new, (brand new) strip....
FF: Did you ever work for any other Comic Company besides Marvel? If so, why? If so, why did you leave them and go to Marvel?
Mr. Smith: Yes, Odhams Press, Power Comics in England. They reprint Marvel material along with their own baddies..ooops, I mean goodies. I you've ever seen a power comic, you'll know why I left....! I've always wanted to work for Stan, Marvel is the only company that knows where it's at as far as I'm concerned, I wanted to work for Marvel to find out where it was. Find out I did.....second on the right past the sign that sez second on the left!
FF: Is it hard work being an artist?
Mr. Smith: Yes....but it's groovy.
FF: Who do you consider to be your favorite artist(s)?
Mr. Smith: Jack Kirby! No doubt at all. There's nothing I can say about Jack...he's staggering! John Buscema, he's the best artist I've seen in Comic Books, he's a better artist than Jack but Jack is a better Comic Book illustrator! I dig Steranko!
FF: How many strip(s) a month could you do? (20 page strips):
Mr. Smith: I could do threee at the most, but working over here at London has considerable drawbacks, thus once a month is enough.
FF: Would you like to write your own stories as well as pencil them?
Mr. Smith: I do! But I doubt whether Marvel will ever publish my work.
FF: If you had a choice, what three Marvel titles would you like to draw? Why?
Mr. Smith: Captain America...uh...Silver Surfer ...and I guess Nick Fury, if I could do what I wanted to do.
FF: Could you tell us where your art has to go to be processed into a comic book?
Mr. Smith: I haven't a clue. I just do it, hand it in to Sol Brodsky or Roy Thomas and that's the last I see of it.
FF: Why did you just do the covers for some of the recent Marvel Magazines?
Mr. Smith: Cuz I didn't do the story!!!! No, actually, Stan is very particular about everything, extra particular about covers. If he feels something just isn't right about one, he'll get another artist to try it out. I happened to be around when he was screaming for an artist!!
FF: Could you tell us what the average salary is for an average comic book artist?
Mr. Smith: Depends upon the time that the artist has been working for Marvel, and I guess upon the standard of their work, Kirby & Buscema

CONTINUED, NEXT PAGE

# INTERVIEW CONTINUED ---

get paid by the universe....I get one MMMMS STICKER a page.
FF: What three Marvel titles do you consider to need improvement? How would you try to improve them?
Mr. Smith: I may inciminate myself.....well OK...er.. at the moment, 3rd of March, '69, I feel that Captain Marvel has much potential, he seems wasted to me, only a personal opinion though, I would've said the X-Men a few months ago, but things are looking up. The war titles need a re-think...I think!
FF: Would you like to ink your own artwork?
Mr. Smith: YES!! I certainly would. I inked the S.H.I.E.L.D. book I did with Steve Parkhouse, in fact everybody inked that book, Syd Greene, myself...even Steve hadda go at it. We did it in about three days!! 'Fraid we messed up the scedule a little, the book was awful. I don't ink like that usually.....
FF: Could you tell us any "scoops" about the X-Men?
Mr. Smith: Heh! I wish I could...!
FF: How long does it take you to draw an average Marvel cover?
Mr. Smith: Faster than a speeding bullet!!
FF: Could you tell us, on what basis the artists get paid?
Mr. Smith: Err...well that's question 11 isn't it?
FF: Could you tell us if Jean (Marvel Girl) and Scott (Cyclops) are ever going to get married? If so, in what issue will this event take place?
Mr. Smith: You keep asking me about The X-Men. I really have nothing to do with that book at all. I just did that one ish and that was it! It was my first book..... a try-out!
FF: Could you tell us if Marvel is planning an X-Men Annual in the future!?
Mr. Smith: Aaaaaaarrrgghhhh...honestly ..I don't know.
FF: Could you tell your fans how old you are?
Mr. Smith: 20.
FF: Is "Barry Smith" a pen name or your real name? (The reason I ask you this is because another artist working for Marvel used a pen-name when he first started at Marvel and after he became more established, he used his real name.):
Mr. Smith: Gee whiz, Gary, who would want a name like Barry Smith? If I wanted a pen-name it'd be something like Stevie Wizzbang or Paul ..er..Paul Pencil, mebbe even Mike Marvel, would 'ja, believe Irving Ink? No...'fraid it's just plain 'ol Barry Smith.
FF: What in your opinion are the three best Marvel Magazines? Why do you consider these to be the best?
Mr. Smith: The Fantastic Four isn't just Marvel's best, it's the worlds best, and I don't haf-ta explain why. I dig Thor, Silver Surfer and S.H.I.E.L.D. used to be fantastic, Captain America is my favorite hero though and only Jack Kirby can draw him. If Stan ever puts out an Inhuman's mag, and he and Jack handle it, it's possible I'll rate it alongside the Fantastic Four.

Well, that's it for this month's interview. This is the Fantastic Fanzine's longest interview and possibly it's best yet! We thank Mr. Smith for giving long, thoughtful answers, for that's what makes an interview.

With the interview-questionare, we sent Mr. Smith the first issue of the Fantastic Fanzine. He stated that "I would like to see your fanzine, Fantastic that is. The first ish was very interesting, to kick off with an interview with Johnny was a real good start. Wish you the best of luck with it. Keep improving and you've got a subscriber."

In the letter he sent with the interview-questionaire, he stated that he might be able to do a cover or a pin-up for the Fantastic Fanzine in the near future, so don't be to suprised if next ish, we have a cover done by B. Smith. We have just sent Mr. Smith Fantastic Fanzine's #s 2,3,4 & 5 and are awaiting his reply! We hope, that in his next "package," he sends some art! (We are always going to send in several copies of the Fantastic Fanzine to the Bullpen and all the artists we can, just to tell them & keep them informed on what their fans views are.) Next ish we have an interview with Don Heck, one of Marvel's old-est artists, contrasted to this one. BE HERE!

# SPEAKING

Mark Evanier's

## GRAPHIC TRAFFIC

The history is probably com -mon knowledge to most of you --- AUG how Daredevil debuted and changed--but if I may be permitted a few personal observations, he was totally different from the other Marvel mags of that day and it is only now that he is blend -ing in.

No discourse of this nature can emanate from my Smith-Corona without a thorough discus-sion of the artwork. This is especially true at Marvel, where the artwork determines most aspects of the comic--where the artist handles a goodly portion of the plot and character chan -ges.

Daredevil # 1 was, as you probably know drawn by Bill Everett. This was something of a false start, in my opinion. Everett fails to im -press me as an action artist--especially when drawing a straight dynamic male hero. I liked him on Hulk and Dr. Strange and on westerns --- and could stand him on Sub-Mariner, but his on-ly artistic justifications for being on Dare-devil was the rather appealing criminal stereo-types he draws. The drawings of Daredevil him-self were somewhat sorry and only served to ham -per the next art-team.

And what an art-team it was! The pencils of Joe Orlando blended nicely with the inks of Vince Colletta (who has managed, in his Marvel carreer, to turn out some of the best inking ev -erand some of the worst--the quality apparent-ly depending on how many other books he inked that month.) and the results were beautiful,but wrong. Perhaps, I'd better clarify that descr-iption. The artistic results were very pleasing ---and would have probably done miracles for X-Men or Giant Man or some other strip--but Mr. Orlando and Mr. Colletta just didn't seem right for the comic. Call it instinct--call it intu -ition--call it sublimal rationalization, but I just didn't care for what they did.

Part of the reason for this might have been what they had to work with--very little..! Daredevil, as a character, had never been real-ly defined and those early issues looked like no one was quite sure of what they were doing or where they were going. Nothing had really be -en done with DD in the first issue. We'd just been told that he was blind, a lawyer, and ac-robatic--and that, seemingly was that. subse-quent issues failed to provide much of a dir -ectionIn the second outing our hero did battle with the owl--not a bad villain and certainly worthy of inclusion in Daredevils repertoire of foes--but his first story wasn't much to brag a -bout--due, once again, to very little contri-bution from the hero. HOLD IT!! I just recall-ed that the Owl didn't appear until # 3. (see what you get for typing up articles from mem-ory, Evanier!) Electro was the villain in # 2-- an issue with much insignifigance, as I have just demonstarted by forgetting it altogether. I al-most wish I had, and much the same applies ti it as the Owl. The Pur-ple Man with an unbelievably tri-te origin came a-long in # 4, thou -gh and showed a bit more interest -ing plot possib-ilities.

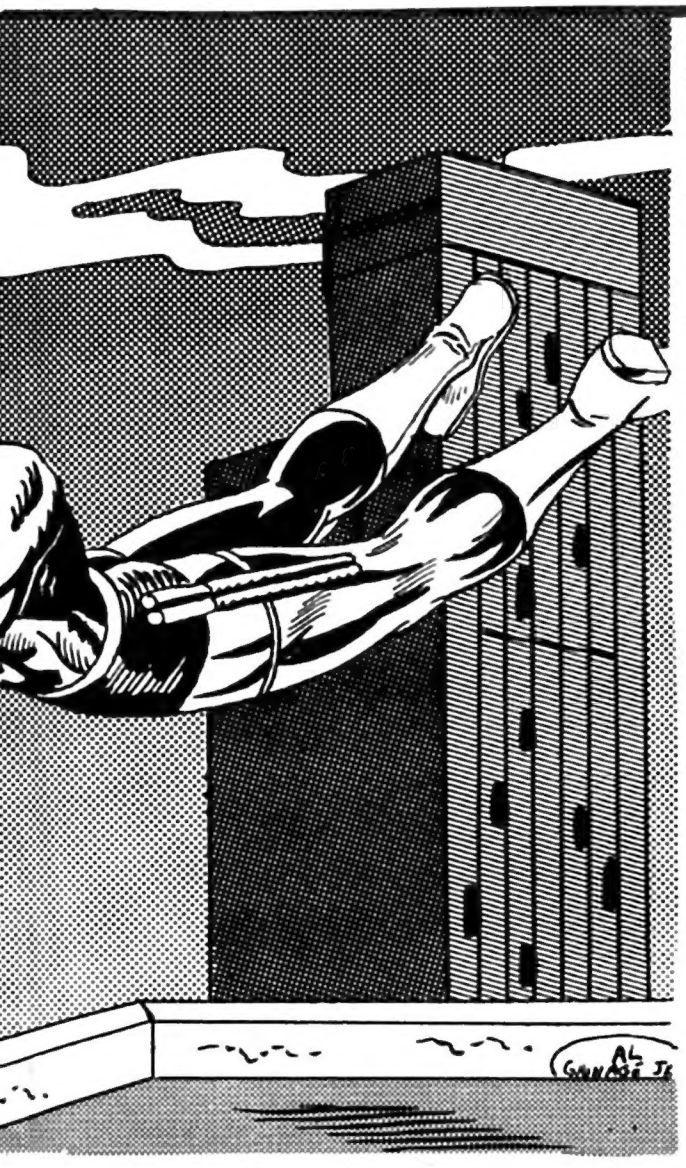
Now, as I have stated be-fore, it frequent -ly takes several issues for a com-ic to begin to move--to find a direction and es-tablish itself!! Daredevil had proved fruitless under Orlando!!!! There was nothing to the issues! When Orlando/Coll -etta were re -placed by Wallace Wood, I suppose I should have been thrilled. I wasn' -t. To be honest, I could see very little that could be done without a basic reshaping of the whole format. I was a bit sad when Orlando failed to turn up on an-other Marvel strip, as he would have been a great asset to them. Moreover, the artwork(and plot) on that fifth issue, were not what you would expect from Wally Wood.

Wally Wood belongs to that school of artists who has created a stylized and highly realistic impression and follows it. I ser -iously doubt if anyone can deny that he is a fine artist, but his art talents frequently do not measure up to his full potential--most us-usually when assistants handle the bulk. (I rather detect quite a bit od Dan Adkins or some other ghost in many of Woods Marvel work.) In the case of his first assignment, the unapeall -ing story line of the early issues held prett -y much valid.

But things were beginning to change.Matt Murdock was beginning to participate in the st -ories in a significant role, as were Karen Page and Foggy Nelson. The plots got better & a major breakthrough came along in some of Dar -edevils dialogue which finally began to mean something. Wood's art got much better, as-well and the silly yellow jumpsuit of early issues was soon discarded for a sleak, very appealing red blazer in # 7.

I like to think of that issue (# 7) as the beginning of the real Daredevil era. The

# OF DAREDEVIL---



battle with The Sub-Mariner (then, as now, one of Marvel's most valuable supporting characters) touched off a string of very fine stories which wasn't to end for several years. No one reason or group of reasons stands out as expressing why DD got so good. I rather think a lot has to do with age. The early issues were folling around------or done before any real story conferences!! Seems everybody was too busy with The X-Men, Sgt. Fury, Avengers and other recent entries to do much with DD. Finally, he began to become something!

The battle with the Stiltman was pleasant as was the story that followed. Marvel was beginning to make use of their strongest selling point---their characterization.

Incidentally, two issues were pencilled & one, laid out by Bob Powell. I regard Powell as basically a good artist when he inks his own work and "just another pencil pusher" when some-one else inks it. In this case, it appears that Wood agreed, and there is little or no trace of Powell-influence in any of these issues. Like many of the Wood inked works, it looks like Woody forgot there were pencil lines on the page--or perhaps he didn't care.

Daredevil's first two-parter came in # 10 and 11. About this time, all Marvel's were beginning to go the soap-opera route with very favortable early results. The DD twoer was excellent--one of the best things Marvel ever put out. The story had a purpose and a plot. Matt Murdock was used as something more than a handicap for the blind battler--he was an element of the story. In # 10, if fact, Wood (who also did the story) was up to top performance. We're going good, guys. What next?

Johnny Romita was next! Wood was to drift over to the position of art editor at Tower and his replacement in the now-monthly DD mag was to be Johnny Romta. Perhaps a few words about him are in order.

I am rather fond of Mr. Romita at times. His Daredevil was sloppy at first--but quickly improved. He did a good job on his short Captain America stay and has proved pleasing on The Hulk and Spider-Man. The story at this time concerned Ka-Zar--not then my favorite Marvel Character, but soon to prove enjoyable in subsequent appearances. The Ka-Zar three-parter was fine and Frank Giacoia's inking helped a lot.

There is nothing to be gained from further perusal of individual issues. As time wore on they gew less memorable. Gene Colan became penciler and his early efforts proved quite fine--especially those inked by Frank Giacoia, who, if he doesn't have a fan club, deserves 1. The stories began to get drawn out, but not so much that I couldn't enjoy the comic--until about the time Mike Murdock came along---acting much like Daffy Duck and adding about as much to the comic as Hitler added to Isreal. Hip talk and an overbearing personality turned off the outpouring of good stories. And Cola, who was often handling three strips a month, plus Creepie and Eerie seemed a trifle lax. The comic seemed to follow the path of least resistance. Satisfactory, but hardly excellent.

Recent changes have returned the mag to one of Marvel's top but it's still below par! Mike Murdock may be gone, but his memory lingers on. Barry Smith's art is hardy adequete or appropriate. I guess I should be happy with the two or so years of masterwork issues--but I'm greedy.

Eschew obfuscation.

## FF STAFF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# The Comic Heroine

## by Anne Henry

In most areas of fiction, especially comics the heroine is purley an ornament. She doesn't even exist in Sci-Fi. As a metter of fact when the word Heroine is used it usually means the "Pearl Pureheart" type.The kind of girl that faints in an extreme situation or just sits and waits to be rescued. Except for occasional out of character acts she is purley reactionary!! The girl in the Super-Hero team is usually there for two reasons; (1) To be pretty (2) to be the target for a romance. Both of which she could very well do with no Super Powers and probably be more effec -tive in the role. I do not disapprove of the heroe's helper, but a human being with extrordinary powers should and could be more. In this way comics aid and comfort the females oldest foes, "The Double Standard!"

Who is the first heroine to come into your mind from any modern fictional med -ia? I pick Emma Peel (ABC T.V.- The Avengers), Wonder Woman, and maybe Brenda Star and Supergirl, in that order. Some will think it unfair to compare a T.V.character to a comic character. It is only the writers characterizations that I am comparing not an actress's ability against an artist!

In my opinion the only modern media heroine was Emma Peel. She had no super or extra-ordinary powers to rely on. She used her own wit and training. Although she worked with John Steed she was never a subordinate. He never gave her lines like: "You'd better stay here, out of trouble and/or danger!" In most instances all the strenuous fight scenes were done by Emma Peel. Even when she, alone and unaided, demolished three, four or five un -desirables she retained her femininity. That in brief is my definition of a real heroine!!

I do not say that all women should drop their children into the nearest nursery and run off to be magazine editors, or congress-women, or go-go girls or spys. I do say that those who have the ability, aggressiveness, & most important a stable feminine identity should "do their own thing, whatever it is!!" I do not believe that the ultimate goal in life for all womanhood is marriage and paren-thood, any more than I believe that a man's role in life is only that of husband and fath -er. Far from being the greatest challenge it is the most basic. Most lower genera of ani -mal are good parents. They feed, shelter and protect their young. They also provide basic training in dog, cat, bird, whatever. Indeed some human beings are unable to do even this! A human being's fate is to live the fullest life possible, touching not only what is physically creative, but mentally as well. On -ly this kind of life can evolve man to his highest. Comics prepetuate this atrocity on the double standard.

DC is the only company which has attemp -ted to single out the female superheroine by giving her a mag of her own. Wonder Woman deserving more merit than Supergirl. This is the first step toward eliminating the DS in graph -ic stories. The other heroines in comics as well as other areas of fiction are surrounded by two or more men and are very dispensable!! Of course, there is WW's I Ching, but as the april cover depicts, he is by no means her protector.

I believe that comic fandom to be the most liberal of all. I am disappointed that this outstanding fault in the field has not been noticed and descended upon, but alas,and alack, females are few in comic fandom. The majority being divided between devoted fans of Millie the Model and Veronica and Betty, the young ones and True Stories of the Melo -dramatic loves and tears, sobs, jealously & heartaches of goodie-two-shoes (Ble-e-e-e-ch) for the remainder. Millie is slowly becoming more mature. Thank goodness! I only hope she doesn't become the lonely heartbroken, con-stently pained sob-sister. I wish I could say females of fandom fight for a fearless female Super Heroine. I fear my only reply would be



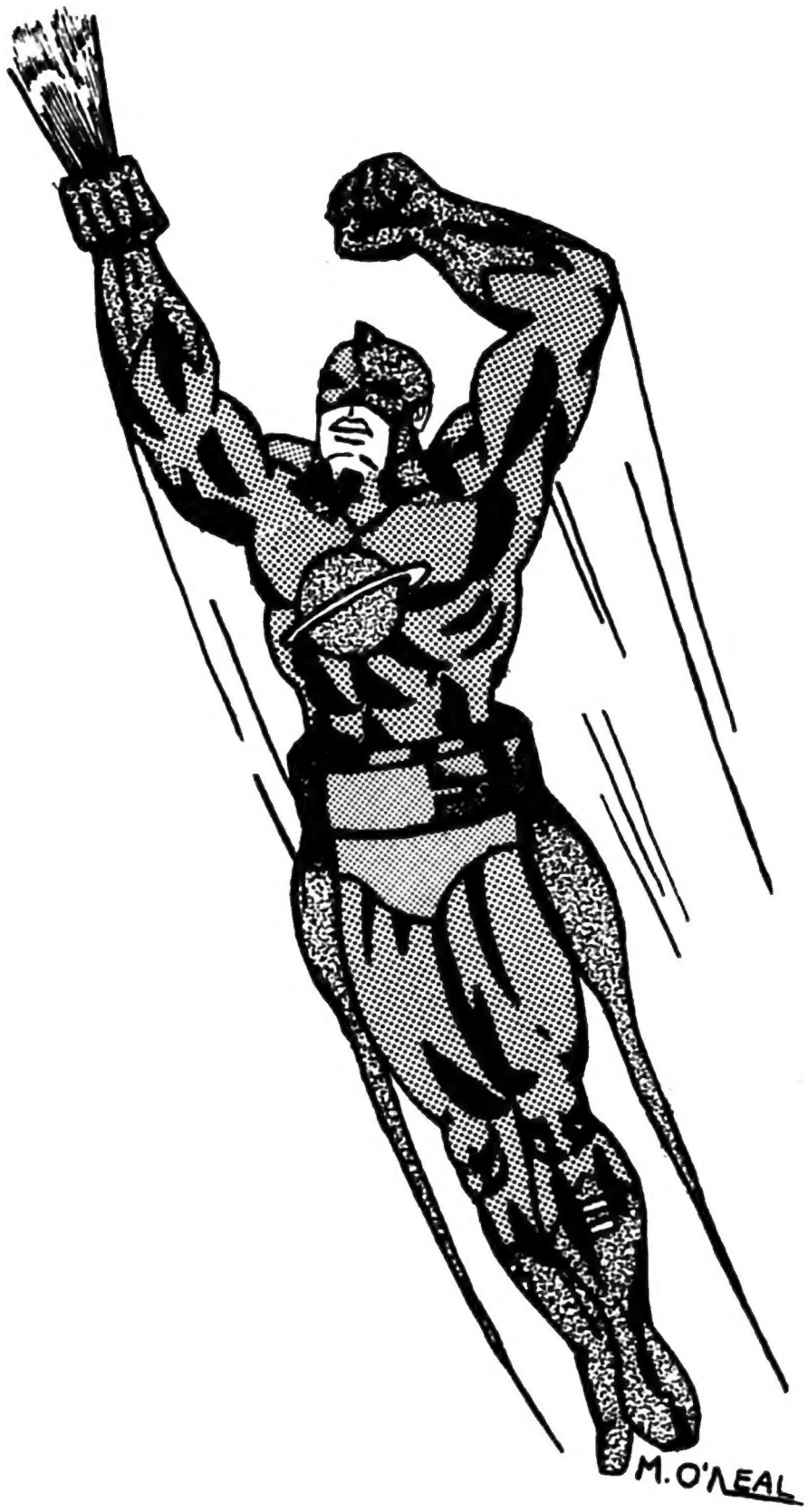
-CONTINUED ON PAGE 10-

# The Incoherent Kree

by Tom Crawford

The kree, as any Marvelite knows, is a star-spawned race, masters of an intergalactic empire, and the greatest scientists of the known universe. Through three writers - Stan Lee, Roy Thomas, and Arnold Drake and their artists-Jack Kirby, Gene Colan and Don Heck, respectively we have seen much of them in Fantastic Four Ahd Captain Marvel.

Ever since Arnold Drake relieved Roy Thomas of the writing chores of Captain Marvel, several inconsistancies have appeared,




making it seem as though, the Kree could actually twist the natural laws of universe to fit their own needs.

The first such questionable occurance is in Captain Marvel # 7. Mar-Vel and Yon-Rogg have been transported to what is apparently the kree's home world, where the former stands trial under Ronan The Accuser. Afterwards, they are transmitted, at "five times the speed of light" back to the Kree starship, Helion,which is orbitting the earth. Where is the Kree's home planet? It's location was never made clear, but from page 13 of Captain Marvel # 3, we learned that it is in another galaxy. This being the case, 20 billion light years might be a reasonable assumption of the distance from the Kree home planet to earth. Travelling at five times the speed of light, then, it would have taken Mar-Vel and Yon-Rog 4 billion years to reach the Helion. Need more be said?

Much acclaim went to the Kree-Aakon battle on the moon in Captain Marvel # 8. I thought it was extremely interesting. Kree & Aakons were shouting back and forth across a moon which has no air to carry sound waves! The Kree were clad in battle suits and helmets; yet on page 9 of Captain Marvel # 3,Mar-Vel re-minded himself: "But my battle suit and helmet will enable me to survive for only seconds in the freezing cold of space!" The Aakons for their part, had no atmospheric gear what-so-ever. The only possible explanation is that the battle took place in the moon's Blue Area! As any reader of Fantastic Four # 29 knows, this is a lunar area "built by some long since vanished race" and has "it's own artificial air filled atmosphere" This would also explain why the Aakons could survive in the Earth's atmosphere.

Next, in Captain Marvel # 10, the Helion contacts Ronan and the Kree Imperial Council via a signal travelling at "22 times the speed of light" so there will be"no space-time lag!" Still using 20 billion light years as the distance from the Kree home planet to earth, it would take about 900 million years for the signal to reach Ronan, and another 900 million years for his reply to get to the Helion. Perhaps Arnold Drake and the Kree consider 1.8 billion years "no space time lag" but earthmen could accomplish quite a lot in 3000,000 times the length of their planets recorded history!!

It is in Captain Marvel # 11 that the most questions arise. To be exact there are 4.

First and second, when Una was shot,Yon-Rogg attempted to kill Mar-Vell as the letter went to her aid. But any reader of Marvel Super Heroes # 13 and Captain Marvel # 3 knows that Yon-Rogg had an insane lust for her. Arnald Drake seems to have forgotten that, but a madman like Yon-Rogg certainly wouldn't. Rather, he should have been as concerned about Una as Mar-Vell was! As for Mar-Vell, carrying her to that earth missle was rather stupid in his part. Why, didn't he instead carry her to the Helion, where there would be sufficient medical equippment and facilities to effect her recovery, or at least make a darn good try at it?

-CONTINUED ON PAGE 10-

# THE LAND OF THE SEVEN

by

Pat Salter

"There is a sea, there is a sea," reflected Channa as he squatted studying the blue-gree-n waters that traversed all of what the eye could see. This was the most beautiful thing Channa of Ojhala, of the country of the seven towers had ever seen!

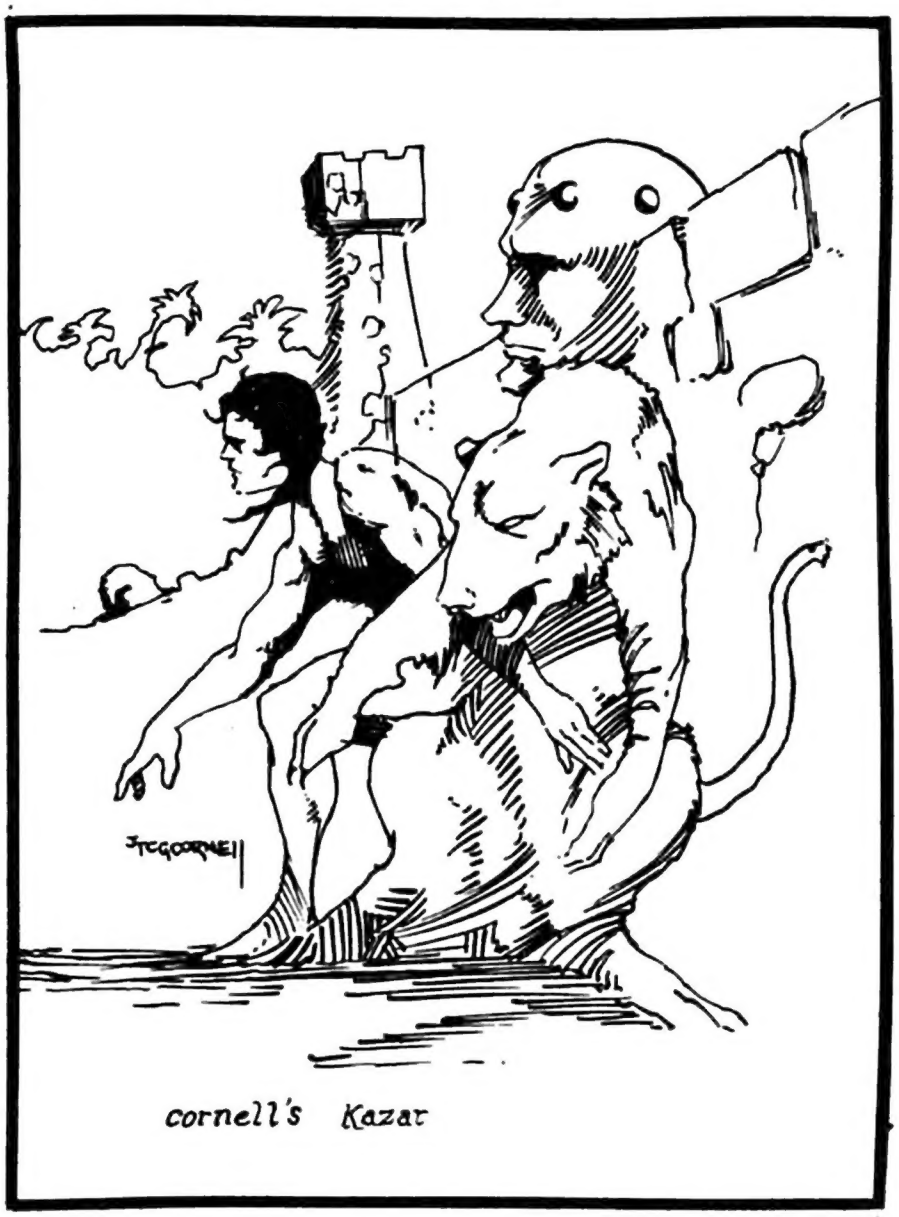
How Channa of Ojhala came to this desolate beach is the story I am about to relate to you know many years after it had taken place. This is a tale about good and evil, swords and sorcery and men and women. Now let me take you back among the tribe people and among the urbanites of the prehistoric era!

The rustle of long gone bones filled the mouldy air as the thick blanket of dank fog rolled in over the city, even the high walls could not keep this intruder out! The fog ran it's course through the city ending in a swirl-ing, spiralling mass at the bottom of a tall dark and clammy tower which was situated in the center of the metropolis. Such was the capitol of Ojhala, and thus was the destination of Channa, son of Chynnx, and of the tribe of the mighty Wadsak located far into the interior of the Kingdom.

On the east road was a solitary figure upon a horsegalloping toward the city, at least this is what the crystal saw and the crystal is all knowing. Thus a visitor was on his way! All of this but took a second for Sawarki to comprehend and take counter measures to insure his lair from prying eyes.

While all this was taking place the rider was looking hard at the city his destination. What he saw stunned him, first there was the absence of sound, second there were many large black birds that circled the sky and were known by legend to be Condor-'s, but he had never before seen any, and third, the tower that was in the middle of the city when he first saw it was now gone. Faintly understanding this, he pushed the horse harder, for it was near dusk.

CONTINUED NEXT ISSUE.




cornell's Kazar

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THE COMIC HEROINE continued...

He! He! Veronica and Betty Style. I could go to the majority but...

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THE INCOHERENT KREE continued...

Thirdly, Mar-Vell was out in space for some time, carving a shrine, while wearing the same battle suit and helmet which would enable him "to survive for only seconds in the freezing cold of space!"

Finally Mar-Vell halucinated an image of his parents, who died in the "first attempt to surpass the speed of light". When we first met the Kree, it was in Fantastic Four # 64, through Inter-Galactic Sentry # 459, who had been on earth for "countless Milleniums" (a millenium being 1,000 years.), gaurding an outpost and spaceport "that was already old when the human race was entering infancy". As the oldest known man on earth, the Java man, existed some 500,000 years ago, the sentry had been on earth at least that long, probably longer. To give the Kree all benefit of the doubt, let us assume that they have about 1,000,000 years of recorded history. It probably took them thr first 7,000 of those years to advance to the point where they learned how to exceed the speed of light, so this would mean that Mar-Vell, "The young untried space-officer" (as he is described on page 20 of Marvel Super Heroes # 13), is about 993,000 years old, and that the Kree's far flung empire has been built up in less than one Kree generation. I don't know about most Marvel-ites, but this strains my credibility gap to the limit.

The Java man fits Stan's script is F.F. # 64, too.

Indeed, the Kree are interesting. However with some more careful editing of Arnold Drakes script's, they might be even more interesting,- and more believable.

THE SEARCH continued...

"So it's finally happened. Someone has uncovered the secret that even my servants are unaware of. Who are you and how much do you wan-t for your silence?"

"Don't be alarmed, Mr. Peters. I've come to ask a favor of you, one which I now realize would interest your other self even more!"

The scientist quickly brings Centerlines resident mystery analyst up to date on his activities and objective!

"So you're the famous CRIMESMASHER, and you want my help in crushing CRIMEMASTERS army! Just one thing; your forte is crimefighting.I'm a mystery man myself. What's in it for me?"

"Why, the most intriguing mystery of modern times-the true identity of CRIMEMASTER! How would you like to be the man to unmask him?"

"I'm sold! It'll also teach the underworld that Centerline won't knuckle under to crime now, anymore than it did the last time!! From now on, it'll be a two-man war against CRIMEMASTER and all that he stands for!"

Thus begins the Search, and no one knows where it will lead or what it will bring. One thing is certain: it will never end until the threat of CRIMEMASTER is destroyed for all time.

CONTINUED NEXT ISSUE.

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GALACTUS continued...

watcher; Galactus may be a close second. This is true since in Fantastic Four # 49, the Watcher says: "In all the known universe only Ga-lactus has power to rival my own!" This statement may mean that they are both equals in power or it may mean that one of them is the more powerful since the true meaning of the sentence does not come out fully.

In summing up, it can be determined that although he is a powerful entity, Galactus palters in comparison to Odin, Ego and possibly the Watcher. In Galactus's favor, however is the fact that he becomes more powerful Each time he consumes more planetary energy.There-fore it is not to unbelievable that one day Galactus may become powerful enough to rival that of Odin himself.

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THE I.O.C.C.; A REALITY?

This is just a short note from your ed to inform you about a new club that I would try to form...with your help. The initials,I OCC stand for the International Organization of Comic Collectors. This would be a comic book club of collectors of all types of the comic book. (Tower fans, Marvel fans, DC fan-s etc.) This would, of course be sponsered by the Fantastic Fanzine. The IOCC would off-er you all of the following: (1) We would print the official IOCC newsletter; this news-letter would be completely photo offseted & would be inserted in each and every issue of the FF. This newsletter would be on 8½" x 11" paper and would be reduced. (2) You will be given a discount on all FF sponsered item-s. (Examples: The Marvel Character Dictionary we are planning. Classic Originals, etc.) (3) We will conduct the IOCC POLLS. This will be conducted yearly ; this poll would be a-bout 5 pages of intensive questions concerning the comic in general. There would be sections provided for the Marvel fan the DC. fan, The Tower Fan etc., asking you specific questions about those comics group magazines. Well, what do YOU think? Would you join????? Please write in an express any criticisms you might have.

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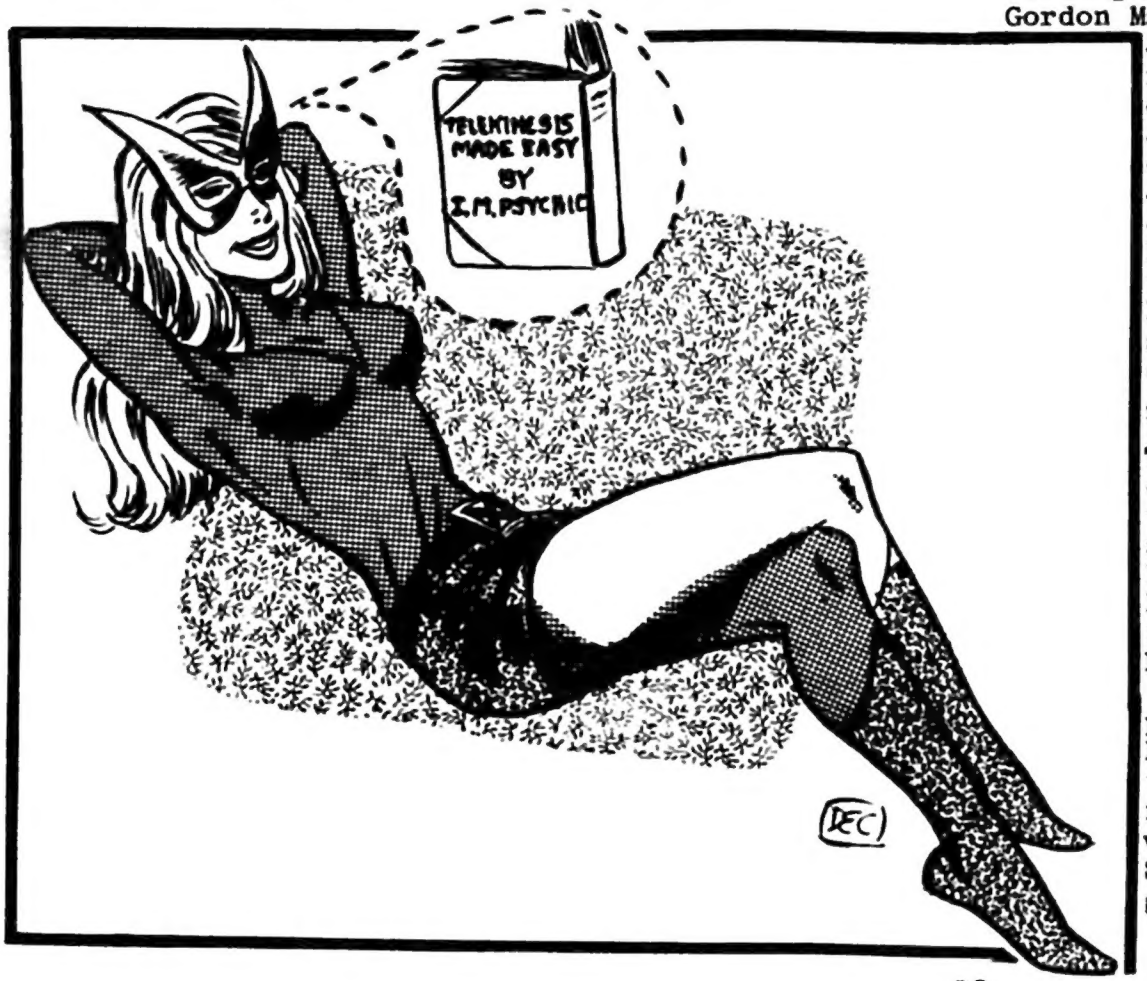
PREVIEWS OF COMING ATTRACTIONS:

Next issue we have several "goodies" for ya. Other than the continuing sagas of THE SEARCH and THE LAND OF THE SEVEN, we'll have a fine one-shot fan-fiction page by Bill Cantey involving Ant-Man, an article on DOC SAVAGE by Gordon Mathews. We are planning on having an-other Graphic Traffic contribution from Mark Evanier and if you liked the double page spread we gave his art-icle this issue, we'll continue to do so. Did you like this idea of dou-bling up an issue and then, of cour-se doubling it's price? We might have to have another one at about the 9*10 issue. The reason being that we have a long, at least 3 page fiction story by Dave Cockrum and I just can't break it into two parts. We just didn't have room for it this ish but we did recieve a letter from Roy Thomas, acociate editor at Marvel concerning our best xerox issue..our third. We will, if we don't recieve another new contribution from him before next issue print it. We might have a cover by Barry Smith;if not it'll be by either Mike O'neal or Pat Salter Jr.

I'm sorry to say, but the only picture printed in this issue by Dave Cockrum is the Marvel Girl illoe to the left. Much more art by Dave next issue. Sorry, I was so long-winded in these three editorials...! Send in all of your dues and I can guarentee a 10 page FF # 8.

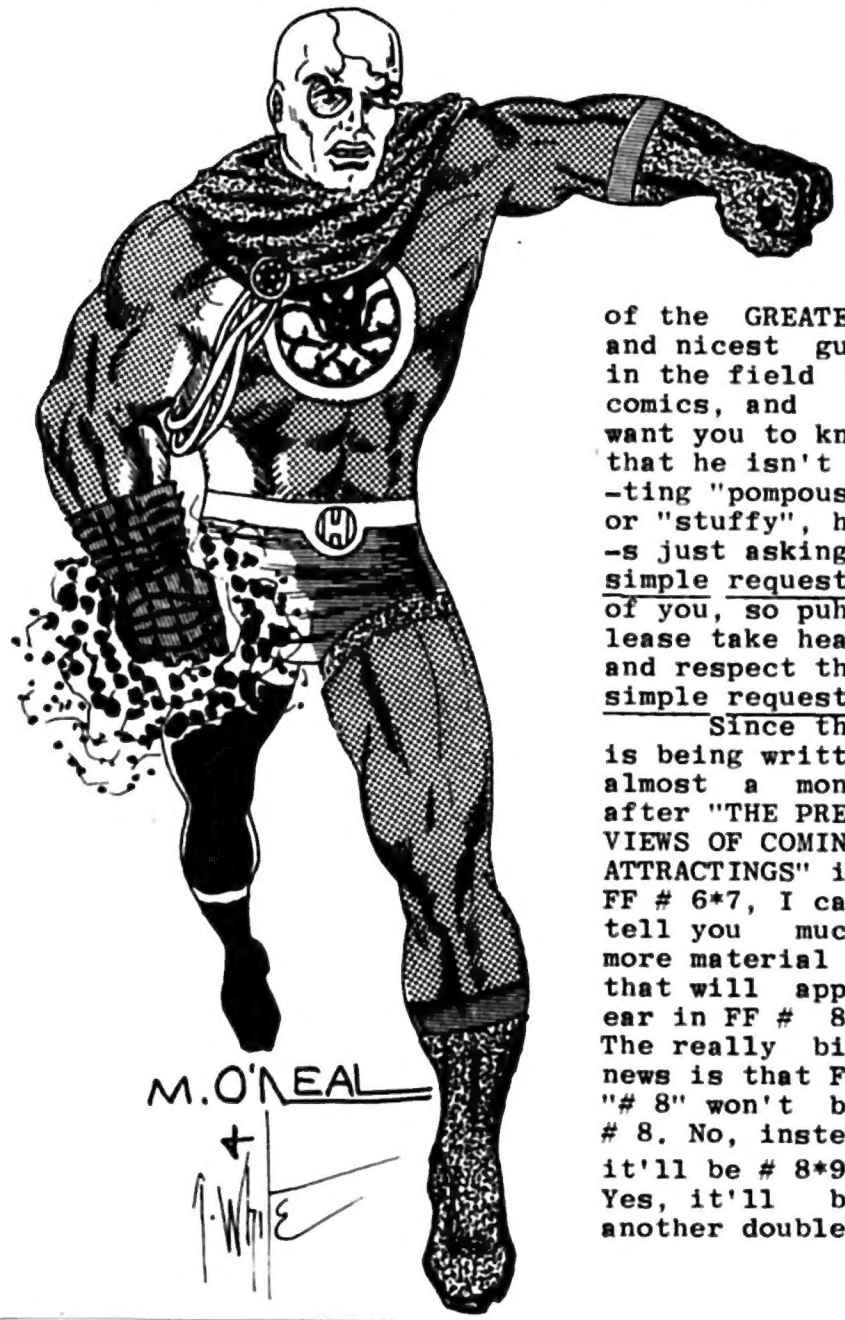


# FF EXTRA

**Filled with various and sundry items and some of the most useless information ever ----**

CLUB MEMO'S...

First off, I'd (Gary speaking) better explain just what this "insert" is doing in the F. F! FF # 6*7, as a whole, and excluding this insert page was printed up almost a month before we actually started distributing them. Thus, I know A LOT more about next issue and some other announcements!! First of all, I hope you ALL consider the IOCC, and send in your comments immediatley! Next, I've recieved a request from a pro, now working at Marvel to ask you, the Marvel fan to PLEASE stop requesting art from these pros. They really appreciate your fan-letters & think all you guys are the greatest, but they can't possibly fill the number of requests that they get asking for original art. This only detains them in drawing whatever strip they're doing, at the time they recieve your letter. And remember, these artists get paid by how much work they turn out, so please give them a break. I'd also like to mention that the artist/inker at Marvel who asked me to put this in here is one of the GREATEST and nicest guys in the field of comics, and I want you to know that he isn't acting "pompous" or "stuffy", he's just asking a simple request of you, so puh-lease take heart and respect this simple request!!




Since this is being written almost a month after "THE PREVIEWS OF COMING ATTRACTINGS" in FF # 6*7, I can tell you much more material that will appear in FF # 8: The really big news is that FF "# 8" won't be # 8. No, instead it'll be # 8*9! Yes, it'll be another doubled up issue. This time, however it will be AT LEAST 24 pages. Probably 28 or 32. The reason, I had to have another doubled up issue is: (1) I have an Interview with John Buscema's brother, SAL BUSCEMA!!!! This is the first "personal" interview of the FF, and is undoubtabley it's long--est. It will take up at least 3 pages. That is-'nt all, though. We will also publish a front cover, drawn by him. (His artwork is almost, if not as good as his brothers. Need more be said?) THAT'S NOT ALL. If all goes according to plan, the front cover will be in two or three tones!!! AND THAT'S STILL NOT ALL. The back cover will be a huge picture of him hard at work drawing one of The Avengers books. (The screening and extra cost to print this picture came to well over 15 dollars!!!)

The articles in next issue, will include "Dissecting Doc Savage" by Gordon Mathews, "He Who Rides The Night Winds" by Shirley Gorman, "Not A Whimper, But A Bang" by Dwight Decker, & "Mysterious Miricale" by Bill Cantey. And a few other articles. The interview with Don Heck will be printed in FF # 10. Now, on to the next order of buisness....

WOULD YOU HELP A CAMPAIGN FOR REVISING THE COMIC CODE?

This is the question you're soon going to be confronted with! The FANTASTIC FANZINE and SUPREME PUBLICATIONS PRESENTS are, at this very moment starting a campaign to revise the Comic Code Authority. (CCA) The editors of SPP and I think that the CCA needs to be revised. REVISED, not abolished!!!! We, the serious comic fan, think that a story based around drugs isn't "bad" or "horrible", but just a part of the world around us. Ditto for several other things the CCA will not let MCG do. The eds of SPP and I have been contacting other fan eds, concerning their view on this movement. Please write in to either the FF or SPP(address listed below) and we'll fill you in on the details, which are to long to fully list here. This movement would start with the circulation of several thousand petitions around fandom. We would publisize this campaign as much as possible...i.e. putting a double page "spread" in the Rocket Blast*Comic Collector. SPP is donating an entire issue to this campaign (issue # 4)! The FF will not "donate"an entire issue to it, but will feature several articles, pro and con at issue # 10 or 11. Please give this "problem" some serious thought and if you have any suggestions as to how we could improve our movement, please let us know.

THE FANTASTIC FANZINE
7263 Evanston Road
Springfield, Virginia, 22150.

(Issue # 2 of SPP, ca be purchased for 35¢ and a 6¢ stamp from...)

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24701.

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